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take exception at all, it would be to a slight excess of modulation, which occasionally renders the tonality a little doubtful. But this is more than counterbalanced by the admirable way in which the conventional imitation of bells is managed and varied, without mentioning the nice colour pervading the whole.

Choral Songs (s.a.t.b.) Composed by Ciro Pinsuti.
1. *A Spring Song*, Poetry from "The Afterglow."
2. *An Autumn Song*. ,, ditto
3. *The Two Spirits*. Poetry by William Duthie.
4. *The Crusaders*. ,, ditto
5. *The Caravan*. ,, ditto
6. *Stradella*. ,, ditto

There is an originality about these songs which cannot fail to obtain for them a large share of public attention. The "Spring Song," is a charmingly fresh melody, breathing of pure air and May flowers throughout. There is a playful and joyous character about the treatment of the voices in the phrase, "The cuckoo and the thrush were singing, singing," admirably expressive of the words; and the sustained G, with the descending scale for the sopranos, followed by the ascending scale for the basses at the conclusion of the verse, is a highly effective point. The "Autumn Song," in E minor, has a tinge of melancholy in true sympathy with the words. There is much poetical feeling in the *pianissimo* part, after the double bar, where, following a close on the dominant in E minor, the melody unexpectedly starts in the tonic major, the tenors sustaining a prominent theme, accompanied by the other voices. No. 3, "The Two Spirits," is remarkable for a quaintness of rhythm, which gives much character to a theme scarcely, perhaps, as attractive as those already noticed. The best point of this song is where, after the unison passage, the *forte* subject bursts in, "Più Animato," which is sustained until the sopranos mount to the high A flat, the phrase then dying off, *pianissimo*, with excellent effect. No. 4, "The Crusaders," is a somewhat martial subject, but written with an earnestness which must make itself felt wherever it is heard. The sustained notes for the sopranos on the words "save, save," with the detached crotchets in the other parts, is exceedingly original; and the final "Amen," is a truly devotional phrase. No. 5, "The Caravan," commencing with the basses and tenors with a bare fifth, in D minor, will, perhaps, be found hardly as effective as its companions, from the want of interest in the theme; but as a composition, it is by no means inferior to the rest, and has the rare merit of expressing the words with the utmost fidelity. No. 6 is an interesting scene, founded upon the story of *Stradella*. This composition is full of dramatic feeling. The chorus of assassins, in G minor, leads most effectively to a bright and melodious subject in the major, in which the soprano and tenor sustain solo parts, with a choral accompaniment. This is a novelty in choral songs; and, if well sung, we have no doubt that it will prove most successful. A good word should be said for Mr. Duthie, who has had the boldness to throw aside the usual subjects for part-songs (which are generally selected because they mean nothing particular), and to give us a stirring story in verse, which offers to the composer an opportunity for introducing some corresponding shades of feeling into his music. The conventional themes for these choral pieces are now almost as much worn out as the ideal shepherd life (with the eternal "Fal, lal, la"), was in the old madrigals; and we are glad, therefore, to welcome the commencement of a new train of ideas.

A May Carol. The Lark's Aloft. Four-Part Song. By Reginald H. Walker.

Mr. Walker has written a cheerful and pleasing melody to some words which call up the happiest thoughts connected with the merry month about which poets are never tired of writing. The harmonies are quiet and unpretending enough to enrich, without disturbing, the theme, and the voice parts are most carefully arranged throughout. There are some excellent points of imitation, which prevent any effect of undue monotony—the answering of the voices on the words, "To list what love is saying," being especially worthy of commendation. Some short phrases on a key-note, and afterwards on a dominant pedal, are most happily suggestive of the pastoral nature of the subject; and there is a coherence of design about the composition which cannot be too highly praised.

Chappell and Co.

The Sanctus, Domine Deus and Gratias Agimus Tibi, from Rossini's Messe Solennelle. Arranged for the Organ by Dr. Spark.

We have here three of the most striking numbers of Rossini's last great work, arranged in a moderately simple form, by one who knows from long experience the capabilities of the king of instruments. At first sight we might have had our doubts as to the probability of the "Sanctus" making an interesting voluntary for the organ, but Dr. Spark's arrangement dispels all doubts. While as to the "Domine Deus," like its prototype "Cujus Animam," it almost plays of itself. To our mind the "Gratias Agimus Tibi" is the most charming and spontaneous movement in the Mass; and we cannot help thinking this will be the favourite number of the arrangements, if a delicate and refined melody, beautifully accompanied, has any influence in the matter.

Burns, Oates and Co.

Mass of S. Joseph, for voices in unison. Composed by Frederick Westlake.

This Mass is evidently the work of a sound church musician. With great facility of conception and ample power of expressing his ideas on paper, there is yet wanting a freshness of melody, lacking which, the whole composition—despite its clever construction and admirable accompaniment—seems somewhat colourless. In other words, there is not sufficient *character* about it. It might be the work of any other solid ecclesiastical writer. Still, in form and finish, it is admirable.

Augener and Co.

Six Songs without Words, for Piano. By S. J. Rowton.

There is much musician-like feeling shown throughout these pieces, but we should have preferred them had they been less laboured. It seems strange, for example, that a composer should commence his "Op. 1" in $\frac{5}{4}$-rhythm; and still more extraordinary that he should make a simple "Cradle Song," almost unapproachable by extensions which, to us at least, appear utterly unnecessary. An author, however, has a right to do as he likes with his own; and apart from these objections, the "songs" are generally well written and effective. No. 1, in spite of its unusual rhythm, is attractive in melody; and No. 2 (a thoroughly Mendelssohnian bit of writing), has much merit. No. 3, the "Cradle Song" already mentioned, has some strange changes of key, and is, moreover, too discursive for the nature of the subject. No. 4, a "Barcarolle," again takes most unusual excursions into remote keys, imparting to it a restlessness thoroughly at variance with the "Barcarolle" character, the very beauty of which, should be its simplicity. No. 4 is somewhat more quiescent, and consequently more effective; the theme is clearly defined, and the harmonies flow more naturally with the melody, than is the case in those already mentioned. No. 6 contains an array of double sharps, which are necessitated by the key—B major. Is it indispensable in so chromatic a little piece, to burden yourself with five sharps at starting?

Lamborn Cock and Co.

Sonata, in A, for the Piano. By Charles Gardner, jun.

We are always afraid of a "grand" Sonata; and more especially when "Quasi Fantasia" is added to the description of it; for the grandeur is generally displayed in a series of unfathomable discords and pretentious passages,